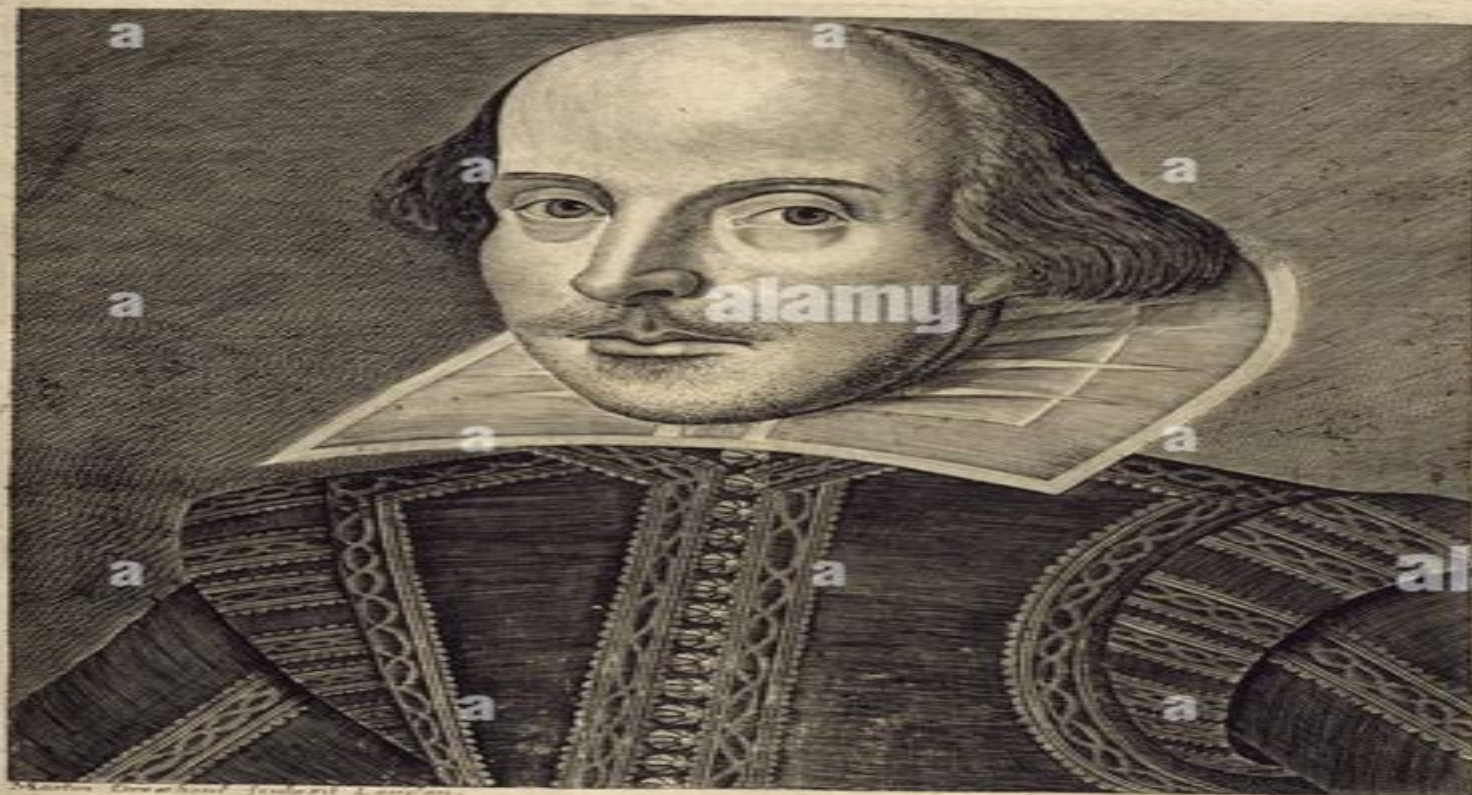


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Shakespeares Comedies

Paul A. Olson



Shakespeare's Comedies:

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Shakespeare's Comedies: Volume One William Shakespeare, 2014-05-29 List of Comedies Volume One by William Shakespeare

- 1 The Two Gentlemen Of Verona
- 2 Twelfth Night
- 3 All's Well That Ends Well
- 4 As You Like It
- 5 The Comedy Of Errors
- 6 Love's Labours Lost
- 7 The Merry Wives Of Windsor

In the First Folio the plays of William Shakespeare were grouped into three categories comedies histories and tragedies though today many scholars recognize a fourth category romance to describe the specific types of comedies that appear as Shakespeare's later works Comedy in its Elizabethan usage had a very different meaning from modern comedy A Shakespearean comedy is one that has a happy ending usually involving marriages between the unmarried characters and a tone and style that is more light hearted than Shakespeare's other plays Patterns in the comedies include movement to a green world both internal and external conflicts and a tension between Apollonian and Dionysian values Shakespearean comedies tend to also include A greater emphasis on situations than characters this numbs the audience's connection to the characters so that when characters experience misfortune the audience still finds it laughable A struggle of young lovers to overcome difficulty often presented by elders Separation and reunification Deception among characters especially mistaken identity A clever servant Disputes between characters often within a family Multiple intertwining plots Use of all styles of comedy slapstick puns dry humour earthy humour witty banter practical jokes Pastoral element courtly people living an idealized rural life originally an element of Pastoral Romance exploited by Shakespeare for his comic plots and often parodied therein for humorous effects Happy ending Several of Shakespeare's comedies such as Measure for Measure and All's Well That Ends Well have an unusual tone with a difficult mix of humour and tragedy which has led them to be classified as problem plays It is not clear whether the uneven nature of these dramas is due to an imperfect understanding of Elizabethan humour and society a fault on Shakespeare's part or a deliberate attempt by him to blend styles and subvert the audience's expectations By the end of Shakespeare's life he had written seventeen comedies Cymbeline listed in this article with the comedies was in the First Folio included among the tragedies even though it has many of the features of the so called late romances including a happy ending

Shakespeare's Theatre Hugh M. Richmond, 2002-01-01 Presents information regarding the character and operation of theaters in Shakespeare's time including its origin the practices of the actors and script writers and the use of choreography costumes and make up

Shakespeare's Comedies Bertrand Evans, 1960

Shakespeare's Comedies: Volume Two William Shakespeare, 2014-05-31 List of Comedies Volume Two by William Shakespeare

- 1 Measure For Measure
- 2 The Merchant Of Venice
- 3 A Midsummer Night's Dream
- 4 Much Ado About Nothing
- 5 The Taming Of The Shrew
- 6 Troilus And Cressida

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Shakespeare's Comedies, Histories, Tragedies, and Poems William Shakespeare, 1858 Shakespeare and the Traditions of Comedy Leo Salingar, 1974 For students of English and European literature renaissance studies comparative literature drama and classics *Screening Gender in Shakespeare's Comedies* Magdalena Cieslak, 2019-04-19 When adapting Shakespeare's comedies cinema and television have to address the differences and incompatibilities between early modern gender constructs and contemporary cultural social and political contexts Screening Gender in Shakespeare's Comedies Film and Television Adaptations in the Twenty First Century analyzes methods employed by cinema and television in approaching those aspects of Shakespeare's comedies indicating a range of ways in which adaptations made in the twenty first century approach the problems of cultural and social normativity gender politics stereotypes of femininity and masculinity the dynamic of power relations between men and women and social roles of men and women This book discusses both mainstream cinematic productions such as Michael Radford's The Merchant of Venice or Julie Taymor's The Tempest and more low key adaptations such as Kenneth Branagh's As You Like It and Joss Whedon's Much Ado About Nothing as well as the three comedies of BBC ShakespeaRe Told miniseries Much Ado About Nothing The Taming of the Shrew and A Midsummer Night's Dream This book examines how the analyzed films deal with elements of Shakespeare's comedies that appear subversive challenging or offensive to today's culture and how they interpret or update gender issues to reconcile Shakespeare with contemporary cultural norms By

exploring tensions and negotiations between early modern and present day gender politics the book defines the prevailing attitudes of recent adaptations in relation to those issues and identifies the most popular strategies of accommodating early modern constructs for contemporary audiences

Beyond a Common Joy Paul A. Olson, 2008-01-01 Soul of the age Ben Jonson eulogized Shakespeare and in the next breath He was not of an age but for all time That he was both of the age and for all time is this book suggests the key to Shakespeare s comic genius In this engaging introduction to the First Folio comedies Paul A Olson gives a persuasive and thoroughly engrossing account of the playwright s comic transcendence showing how Shakespeare by taking on the great themes of his time elevated comedy from a mere mid level literary form to its own form of greatness on par with epic and tragedy Like the best tragic or epic writers Shakespeare in his comedies goes beyond private and domestic matters in order to draw on the whole of the commonwealth He examines how a ruler s or a court s community at the household and local levels shapes the politics of empire existing or nascent empires such as England the Holy Roman Empire Spain Venice and the Ottoman Empire or part empires such as Rome and Athens where all their suffering and silliness play into how they govern In Olson s work we also see how Shakespeare s appropriation of his age s ideas about classical myth and biblical scriptures bring to his comic action a sort of sacral profundity in keeping with notions of poetry as inspired and comic endings as more than merely happy but as in fact uncommonly joyful

Shakespeare's Comedy of Love Alexander Leggatt, 2005 This study removes some of the critical puzzles that Shakespeare s comedies of love have posed in the past The author shows that what distinguishes the comedies is not their similarity but their variety

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Dictionary of Shakespeare Louise McConnell, 2000 William Shakespeare is acknowledged to be the greatest writer in the English language This new dictionary includes more than 1 500 entries that cover Shakespeare's theatre and stagecraft Elizabethan history and society all of Shakespeare's plays and poems his main characters and terms used in critical reviews Each of the encyclopedic entries provides a clear explanation of the term its origins relevance and use Dictionary of Shakespeare has been carefully written in a non technical way to insure that all levels of student and researcher will find the entries clear and uncomplicated The entries help explain the terms used in Shakespeare's texts and in their execution and so provides the historical context required to give the reader a full background of the term This feature sets the dictionary apart from others on the same subject that concentrate either on single plays or on the biographies of his characters No other title explains so great a range of theatrical historical and Shakespearean terms

Shakespeare's Agonistic Comedy G. Beiner, 1993 As the poetics is based on the texts not derived by deduction or theoretical extension from some principle of poetics so it is applied as a tool of analysis to the texts and used in conjunction with evaluation The underlying assumption is that the task of poetics is instrumental and that its usefulness has to be demonstrated and verified in practice Hence the division of the book into two

parts As Part I formulates a poetics on the basis of the texts so Part II applies the poetics to the major texts always within the dynamics of the multiple plot and multi layered perspective on a play Part II focuses in detail on *The Merry Wives of Windsor* *The Merchant of Venice* and *Twelfth Night* analyzing the agons and placing them in relation to the comedy of love and the perspective of folly Jacket

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